

Tx67

"DR. WHO" (SERIAL QQ)"THE WEB OF FEAR"

by

Mervyn Haisman & Henry LincolnEpisode 1.

PRODUCER		PETER BRYANT
DIRECTOR		DOUGLAS CAMFIELD
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MAKE-UP SUP.		SYLVIA JAMES
<u>CREW 16</u>		
T.M.1.		GEOFF SHAW
T.M.2.		CLIVE LEIGHTON
SOUND SUP.		RAY ANGEL
GRAMS. OP.		BRIAN DUFFETT
VISION MIXER		JOHN BARCLAY
FLOOR ASST.		PAUL COLE

Saturday, 13th January, 1968.Studio "D", Lime Grove

Cam. rehearsal	.....	10.30 - 1.00
Lunch	.....	1.00 - 2.00
Cam. rehearsal	.....	2.00 - 3.30
Tea	.....	3.30 - 4.00
Cam. rehearsal	.....	4.00 - 7.00
Dinner	.....	7.00 - 8.00
Sound & Vision Line-up	.....	8.00 - 8.30
(T/r line-up	.....	8.20 - 8.30)
TELERECORD VTM/6LT/42888	.....	8.30 - 9.45

TK-5 available from 11.30 a.m.VT Editing:

Monday, 15th January 1430-1830

Transmission:

Saturday, 3rd February.

EC

11.1.68.

CAST IN ORDER OF APPEARANCE

DR. WHO	.....	PATRICK TROUGHTON
JAMIE	.....	FRAZER HINES
VICTORIA	.....	DEBORAH WATLING
PROFESSOR TRAVERS	.....	JACK WATLING
ANNE TRAVERS	.....	TINA PACKER
JULIUS SILVERSTEIN (F/O).		FREDERICK SCHRECKER
CPL. LANE	.....	ROD BEACHAM
CPL. BLAKE	.....	RICHARDSON MORGAN
CAPT. KNIGHT	.....	RALPH WATSON
HAROLD CHORLEY	.....	JON ROLLASON
STAFF SGT. ARNOLD	.....	JACK WOOLGAR
CRAFTSMAN WEAMS	.....	STEPHEN WHITTAKER
SOLDIER	.....	BERNARD G. HIGH

YETI (F/O)

WALK-ON

BERT SIMS (Newspaper Seller)

SETS

Int. Tardis; Int. Ops. Room; Int. Common Room;
Int. Booking Hall; Int. Platform (Covent Garden/Charing Cross);
Int. Tunnel (Curved, Straight Y Section) Int. Corridor;

RUNNING ORDER

Page	Sc/TK	Set	D/N	Characters	Cams.	Sound
A	<u>TK-1:</u>	<u>Opening titles</u> <u>+ slides</u> (.35)		<u>AMPEX CLOCK ON 2.</u>	T/cine (1)	s.o.f.
	<u>Sc. 1:</u>	<u>Int. Tardis</u>		Doctor Jamie Victoria Y	4A 1A (2-7)	A1 B1
	BREAK - Remove periscopes					
1.	<u>TK-2:</u>	<u>Int. Private</u> <u>Museum</u> (4.32)	N	Travers Anne Silverstein Yeti	(8-12) T/cine (13)	s.o.f.
5B.	<u>Sc. 2:</u>	<u>Int. Tardis</u>	D	Doctor Jamie Victoria	2A 1A 4A 3A (14-24)	A1 B1
9.	<u>TK-3:</u>	<u>Ext. Tardis</u> (18)			T/cine (25)	s.o.f.
	<u>Sc. 3:</u>	<u>Int. Tardis</u>	D	Doctor Jamie Victoria	2A 1A 4A 3A (26-34)	
	BREAK					
10.	<u>TK-4:</u>	<u>Ext. Tardis</u> (.22)			T/cine (35)	s.o.f.
10.	<u>Sc. 4:</u>	<u>Int. Ops. Rooms</u>		Lane Blake	1B 4B (36 - 37)	B2
11.	<u>Sc. 5:</u>	<u>Int. Common Room</u>		Knight Chorley Blake Travers	2B 3B (38 - 45)	C1 ? B or F/Rod
14.	<u>Sc. 6:</u>	<u>Int. Tardis</u>	D	Doctor Jamie Victoria	1A 4C (46 - 48)	A1 F/Rod
15.	<u>TK-5:</u>	<u>Ext. Tardis</u> (.13)			T/cine (49)	s.o.f.
15.	<u>Sc. 7:</u>	<u>Int. Tardis</u>	D	Doctor Jamie Victoria		

RUNNING ORDER cont'd

Page	SC/TK	Set	D/N	Characters	Cams.	Sound
15.	<u>TK-6:</u>	<u>Ext. Tardis</u>			T/cine	s.o.f.
15.	<u>Sc. 8:</u>	<u>Int. Tardis</u>	D	Doctor Jamie Victoria	3A 2C 1A (50-53)	A1
18.	<u>TK-7:</u>	<u>Int. Platform (Covent Garden) (1.26)</u>		Doctor Jamie Victoria	T/cine (54)	s.o.f.
20.	<u>Sc. 9:</u>	<u>Int. Booking Hall</u>	D	Doctor Jamie Victoria Newspaper Seller	2C 4C (55-58)	C2 A2
B R E A K						
22.	<u>Sc.10:</u>	<u>Int. Platform (Covent Garden)</u>		Doctor Jamie Victoria	1D 3C (58-61)	C3
23.	<u>TK-8:</u>	<u>Int. Curved Tunnel (2.00)</u>		Doctor Jamie Victoria Weams Blake Arnold	T/cine (62)	s.o.f.
26.	<u>Sc.11:</u>	<u>Int. Straight Tunnel</u>		Weams Blake Arnold	2D 1E (63-65)	A3
26.	<u>Sc.12:</u>	<u>Int. Curved Tunnel</u>		Jamie Victoria	3D (66)	B3
27.	<u>Sc.13:</u>	<u>Int. Straight Tunnel</u>		Weams Blake Arnold	1E 2E 4D (67-69)	A3
P A U S E						
28.	<u>Sc.14:</u>	<u>Int. Curved Tunnel</u>		Jamie Victoria	2E 3E (70-71)	B3
28.	<u>Sc.15:</u>	<u>Int. Straight Tunnel</u>		Weams Blake Arnold	4D (72)	A3

RUNNING ORDER cont'd

Page	SC/TK	Set	D/N	Characters	Cams.	Sound
29.	<u>Sc.16:</u>	<u>Int. Curved Tunnel</u>		Jamie Victoria	3E (73)	B3
		B R E A K				
29.	<u>Sc.17:</u>	<u>Int. straight Tunnel</u>		Jamie Victoria Arnold Weams Blake	3D 2E (74-75)	B3
30.	<u>TK-9:</u>	<u>Int. Platform</u> (Charing Cross) (.33)		Doctor Yeti	T/cine (76)	s.o.f.
30.	<u>Sc.18:</u>	<u>Int. Ops. Room</u>		Lane Knight Anne Chorley	1B/F 4E (77-81)	B2 C4
33.	<u>TK-10:</u>	<u>Int. Platform</u> (Charing Cross) (.32)		Doctor Yeti	T/cine (82)	s.o.f.
34.	<u>Sc.19:</u>	<u>Int. Corridor/ Main Door</u>		Jamie Victoria Arnold Blake	1G (83)	C5
		P A U S E				
34.	<u>Sc.20:</u>	<u>Int. Ops. Room</u>		Lane Knight Anne Arnold Weams Soldier	1F 4E (84-89)	B2 C4
		B R E A K				
37.	<u>Sc.21:</u>	<u>Int. Corridor</u>		Jamie Victoria Blake Arnold	3G (90)	C5
38.	<u>Sc.22:</u>	<u>Int. Common Room</u>		Jamie Victoria Arnold	2B 1H (91-94)	B4
39.	<u>TK-11:</u>	<u>Int. Platform</u> (Charing Cross) (.22)		Doctor Yeti	T/cine (95)	s.o.f.

RUNNING ORDER cont'd

Page	Sc/TK	Set	D/N	Characters	Cams.	Sound
39.	<u>Sc.23: Int. Common Room</u>			Janie Victoria Arnold Knight	1H 2B (96-99)	B4
	B R E A K					
40.	<u>Sc.24: Int. Ops. Room</u>			Anne Lane Weams Knight	4E 3F 1J (100-102)	B2 C4
41.	<u>TK-12: Int. Platform</u> (Charing Cross) (.35)			Doctor	T/cine (103)	s.o.f.
41.	<u>Roller caption</u> <u>+ slides</u>				2F (104)	Closing music

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"DR. WHO" (SERIAL QQ, EP. 1.

(AMPEX CLOCK ON CAM. 2)

1) F/UP T/CINE 1: (.35)

Opening titles: S/nose: Slide 1: THE WEB OF FEAR

2: by
MERVYN HAISHMAN and
HENRY LINCOLN

3: Episode 1.

4A 1A
A1 B1

1. INT. TARDIS. DAY.

2) 4A 24(Periscope)

M.2-sh DR./VIC
as directed.

PULSE
LIGHTING

DOCTOR: (SHOUTING ABOVE DIN)
Jamie! Jamie! We must get the
doors shut! Can you do it?

3) 1A 24(Periscope)

MLS JAMIE
as directed

(WE CUT TO JAMIE WHO
IS CLINGING TO THE
WALL)

JAMIE: (SHOUTING BACK) I'm going
to try, but I must get a better
position

(HE STARTS TO EDGE
ALONG) /

4) 4A 24(Periscope)

M.2-sh a/b

DOCTOR: (ENCOURAGINGLY) That's
it, Victoria! Hold on! Whatever
you do - hold on.....

VICTORIA: (NEAR PANIC) I'm
slipping!

DOCTOR: No, you're not! I've got
a good hold of you. (SHE STARTS
TO LOOK BACK TOWARDS THE VOID)
No, don't look back. Concentrate
on gripping hard. That's the
idea

(THE DOCTOR STEALS
A GLANCE AT THE
DOORS AND IF
TECHNICALLY POSSIBLE,
WE PAN L TO THEM)

1 next

5) 1A 24 (Periscope)
MS JAMIE

(JAMIE HAS REACHED
A BETTER POSITION)

JAMIE: Doctor. I'm going to try
and fall on to the control panel ...

DOCTOR: (O.O.V.) Watch out the
Tardis doesn't lurch again!

PAN him to panel
& let him move around.

JAMIE: Have to chance it! Here
goes

Steepen angle as
directed.

(HE LETS GO AND
'HURTLES' ON TO THE
CONTROL PANEL)

JAMIE: Made it! Sofar so good

6) 4A 24 (Periscope) (Fall)
M.2-sh DR/VIC.

JAMIE falls into sh.

7) 1A 24 (Periscope)
LS Doors. They become
horizontal as directed.

/B R E A K - Remove periscopes/

(HE MAKES HIS WAY
AROUND, HAND-OVER-HAND
AND PULLS THE SWITCH.
THE TARDIS LURCHES
TO AN EVEN STEEPER
ANGLE AND JAMIE FALLS
ON THE FLOOR, CATCHING
HOLD OF THE DOCTOR,
WHO NOW HAS TWO TO
SUPPORT. WE CUT TO
THE DOORS AND THEY
CLOSE. THE TARDIS
RIGHTS ITSELF.)

LIGHTING
CUE

8) 4A 35
M.3-sh as DR. rises
elevate & pan him R.

DOCTOR: Well done Jamie. That
was a little too close for
comfort. (HE RISES) Alright
Victoria?

(SHE NODS AND THE DOCTOR
GOES TO CONTROL PANEL
AND CHECKS THE SWITCHES
AND LEVERS)

VICTORIA: What happened? Are we
safe now?

DOCTOR: Yes yes, I think so.
Salamander started the Tardis without
first sealing the doors. He was
sucked out by the air pressure
~~caused by air speed velocity.~~

1 next

- 9) 1A 35 JAMIE: And I n arly joined him.
MS VIC/JAMIE rising
into sh.
PAN them R. to
3-sh with DOC. DOCTOR: Just as well you didn't, Jamie,.
Salamander's not in a very enviable
position at the moment, floating about
in space. Now, let's see
where shall we go?
- 10) 4A 16 JAMIE: Och,give it a rest Doctor.
Let's get out breath back first before
we start rushing off. Anyway, you
know the Tardis has a mind of its own.
You can't control it! /
MCS DR.
- 11) 1A 35 (Press) DOCTOR: Oh, can't I? We'll see about
that! We'll see about that! /
MS Dial pressed (HE PULLS A LEVER AND SETS A DIAL)
Elevate to 3-sh. VICTORIA: Here we go again!
- 12) 4A 9 JAMIE: Wonder where it'll be this
time. /
CU DR. DOCTOR: Yes, I wonder.

T/cine next

13) T/CINE 2:(4.32)

INT. PRIVATE MUSEUM. NIGHT. s.o.f.

SET IN CAPTION

(BEGIN ON C.U. OF YETI.
PULL BACK TO SEE A HAND
COME INTO SHOT, LIFT
THE FLAP ON THE YETI'S
CHEST. WE SEE THE
APERTURE IS EMPTY.
PULL BACK MORE TO SEE
TRAVERS. HE DROPS THE
FLAP BACK AND STANDS
STARING UP AT THE YETI.)

(F/X: WE HEAR A LARGE,
HEAVY DOOR OPEN AND
CLOSE. THEN FOOTSTEPS
APPROACHING)

ANN: (O.O.V.) Mr. Julius
Silverstein?

SILVERSTEIN: (O.O.V.) Yes, yes -
who are you?

ANNE: (O.O.V.) Anne Travers - is
my father here?

SILVERSTEIN: (O.O.V.) Mr? Yes
- yes he's here! Come - you see
him, you take him away!

We pan round to see TRAVERS
in profile, still looking
up at the YETI, preoccupied.
In the background we see
SILVERSTEIN and ANNE
approaching.

SILVERSTEIN: He is a fool - an
old fool!!

ANNE sees her FATHER

ANNE: Father? Father!

TRAVERS looks round

T/c - ne cont'd

TRAVERS: Hm...? Anne! What are
you doing here?

T/cine

ANNE: Looking for you. s.o.f.

TRAVERS: Oh

HE turns back to look
at YETI. ANNE and
SILVERSTEIN come to
his side.

ANNE: You were supposed to be
meeting me.

TRAGERS: (ABSENTLY) Was I?

ANNE: At the airport.

TRAVERS: Hm

ANNE: Father! What's the
matter?

ANNE takes his arm
and turns his face
to her.

ANNE: You sent me a cable saying
you were in trouble and I've flown
half way round the world to get
here, so

TRAVERS: (INTERUPTING) Trouble!
Yes - there is trouble, a great
deal. It's that thing!

He points to YETI.

ANNE: The Yeti?

TRAVERS turns suddenly
to SILVERSTEIN, angry.

TRAVERS: You're a silly old
fool Julius Silverstein!

SILVERSTEIN: Me the fool! Ach!
You would like me to be the fool
and give you back my Yeti, yes!

T/cine cont'd

T/cine

s.o.f.

TRAVERS: You must man! Don't you understand, it's dangerous!

SILVERSTEIN: For thirty years it stands here in my museum and now he tells me it is dangerous!

TRAVERS: (BITTERLY) I wish I'd never brought it back from Tibet.

ANNE: But father, what's happened?

TRAVERS: He won't listen to me! This silly old goat won't listen to me! I've told him, warned him! Damn it, he knows it's a robot!

ANNE: Yes, but the Yeti isn't dangerous .-. it can't work unless
.....

She stops, looks curiously at her father. TRAVERS nods.

TRAVERS: Yes - I've done it Anne, I've reactivated a control unit.

ANNE: But this is wonderful news father!

TRAVERS: Is it? yes, yes it would be, but for one thing.....

ANNE: What?

TRAVERS: The sphere it's gone! Disappeared! (HE TURNS AGAIN TO SILVERSTEIN) I've got to have the Yeti back Julius! Make him understand Anne!

He appeals to his daughter.

T/cine cont'd

T/cine

s.o.f.

SILVERSTEIN: I understand!
I buy the Yeti off you thirty
years ago. Now it is valuable -
yes? You try to scare me, get
your Yeti back - why? Money!
You want to rob me!

TRAVERS: I'll buy it back then if
that's what you want!

SILVERSTEIN: Oh no - no, no,
no! It is priceless - the only
one in the world and it's mine!

TRAVERS: You fool!

SILVERSTEIN: Thief!

TRAVERS: I didn't!

SILVERSTEIN: Swindler!

They face each other shouting
childish threats. ANNE steps
between them.

ANNE: Father!

Silence as the two old men
glare at one another,
finally SILVERSTEIN
turns away.

SILVERSTEIN: Ach! Take him
away! Get him out of my house!

ANNE turns to her FATHER

ANNE: Father - look, perhaps
you've made a mistake, put the
sphere away somewhere in your
laboratory and forgotten it -
you've done it before!

TRAVERS: But I've looked
everywhere!

T/cine cont'd

T/cine

s.o.f.

ANNE: Let's go home and look again
shall we? You know what you're
like.

*(SHE SMILES AFFECTIONATELY
AT HIM)

TRAVERS: Yes, but suppose

HE looks up at the
YETI again, worried.

ANNE: Let's go and have a quiet
dinner together - you can tell me
all about it then we'll go home
and look for the sphere.

TRAVERS: (STILL RETICENT TO LEAVE)
Hm well, alright.

HE turns to SILVERSTEIN

TRAVERS: But I've warned you Julius!
I've warned you!

SILVERSTEIN: Get out! Take him
away! Nobody destroys Julius
Silverstein's collection! Nobody!

ANNE: Come on father,

SHE turns and takes
TRAVERS with her.
SILVERSTEIN follows
them.

SILVERSTEIN: The Yeti is mine -
you shan't take it away from me
Travers! You don't scare me with
your wild stories so don't think
you do! Go on! Out - out of my
house

His voice trails away
as they all three go.
SILVERSTEIN turns the
lights out in the hall
as he goes.

T/cine cont'd

T/cine

s.o.f.

The camera holds on the YETI for a moment.

As the sound of their echoing footsteps moves away, the camera tracks and slowly pans around the empty hall. The animals and skeletons cast grotesque shadows in the moonlit hall. SILENCE. A faint sound as the main door clangs shut in the distance.

AGAIN, SILENCE. A feeble, intermittent signal is heard approaching.

CUT TO:

C.U. of window. It shatters as a silver sphere crashes thro' and hovers.

CUT TO:

SILVERSTEIN'S reaction outside the room as he hears the crash. He turns back into camera.

CUT TO:

Inside the room as SILVERSTEIN enters. He looks up and round the room, sees the broken window.

As he turns to come back down the room we see the YETI in the foreground and the YETI'S EYES suddenly open. SILVERSTEIN is only a few paces away when the YETI steps off it's stand in front of him. SILVERSTEIN stops dead, his eyes widening in horror.

CUT TO:

C.U. YETI'S HEAD as it turns, following SILVERSTEIN'S direction, as it begins to transfer into its new image.

CUT TO:

SILVERSTEIN'S horrified reaction.

CUT TO:

Low shot. SILVERSTEIN'S P.O.V. YETI towers above him. The creature's arms are raised. As they crash down, SILVERSTEIN screams.

END T/CINE

2 next

2A 1A 4A
A1 B1

14) 2A 9 2. STUDIO. INTERIOR TARDIS. DAY.
CU finger tapping
light bulb

(THE TARDIS IS IN
FLIGHT, JAMIE AND
THE DOCTOR ARE BY
A CONTROL PANEL)

15) 1A 35.
Deep 2-sh DR/JAMIE
PAN JAMIE R. to DR.

JAMIE: (DOGMATICALLY) I tell
you it did Doctor! It was
flashing!

DOCTOR: (PATIENTLY) Jamie, if
that light came on, we'd have
landed wouldn't we?

JAMIE: Aye ..Nobody's arguing
about that.

DOCTOR: (POINTING AT CONTROLS)
But we're still travelling aren't
we? So how could it have?

JAMIE: (DOURLY) I don't know!
But I tell you that light came
on. I'm not given to seeing
things. Well, at least, I don't
think I am.
(ON TO PAGE 6)

=====

4 next

- 16) 4A 35 -- (VICTORIA COMES INTO SHOT.
MS VIC enters R. ~~SHE WEARS A MANDARIN JACKET
OVER TAILORED SLACKS)~~
- 17) 1A 35 VICTORIA: D'you like it?
M.2-sh DR/JAMIE

(THEY TURN AWAY FROM THE
CONTROLS)
- 18) 4A 35 DOCTOR: (BLANKLY) Mm! What?
MS VIC.

VICTORIA: I found it in the chest.
I think it looks very sophisticated,
don't you?
- 19) 1A 35 (SHE PIROUETTES)
M.2-sh DR/JAMIE

DOCTOR: Mm, very. Don't you Jamie?
- 20) 4A 35 JAMIE: (DISMISSIVELY) Aye - now
MS VIC. look, Doctor, I'm no' daft y'know!

VICTORIA: (SUDDENLY) Doctor ...?

DOCTOR: Yes?

VICTORIA: Why is that light
21) 2A 9 flashing?
CU light flashing

4 to caption fast

~~(JAMIE AND THE DOCTOR SWING
ROUND BUT THE LIGHT HAS NOW
GONE OUT. THE DOCTOR LOOKS
NARROWLY FIRST AT ONE THEN
THE OTHER)~~

DOCTOR: Are you two playing some
sort of game?

VICTORIA: (PUZZLED) Game? No
Why?

(THE DOCTOR BECKONS HER OVER)

DOCTOR: (STILL NOT CONVINCED) Which
~~one was it?~~

22) 1A 35 DOCTOR: Are you two playing
M.2-sh DR/VIC. some sort of game?

PAN him R. & pull back
to deep 3-sh, DR. f/g L.

JAMIE: (TRIUMPHANTLY) There
you are! Told you so!

DOCTOR: (POINTING TO CONTROL)
We're landing!

(MOVEMENT IN THE
CENTRE CONTROL
PANEL CEASES.
THE DOCTOR
QUICKLY CROSSES
TO THE SCANNER
AND SWITCHES IT
ON. JAMIE AND
VICTORIA PEER
OVER HIS
SHOULDER)

VICTORIA: Hope it's somewhere
pleasant.

JAMIE: You never know, might
even be Scotland.

DOCTOR: (HOLDING UP HIS HAND)
~~Sh-sh~~ Well, the scanner will
soon tell us.

(ON TO PAGE 9)

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3 next

23) 3A 9
CU Scanner - ~~(AS HE TURNS THE KNOB~~
output from 4A THE SCANNER SHOWS NOTHING
on caption. BUT STARS AND SPACE)

24) 1A 35 (CU. SCANNER. GALAXIES OF
Deep 3-sh STARS),
Tighten to CU DR. .
f/g L. VICTORIA: (BEGINNING TO BE
FRIGHTENED) Where are we?

JAMIE: What does it mean,
Doctor?

DOCTOR: (QUIETLY) I don't know.
Something strange has happend.
We're suspended in space!

25) T/CINE 3: (18)

MODEL SHOT. EXT. TARDIS.

The TARDIS is suspended
in space. After a moment,
we become aware that thin
wisps or threads of some
substance are beginning to
form round the Police Box.
Gradually it is cocooned in
a shapeless shroud.

2A 1A 4A 3A
A1 B1

4. STUDIO. INT. TARDIS. DAY.

26) 2A 16
MCS DR's hands
on control.
Tilt up to his face.

(JAMIE AND VICTORIA ARE ON
ONE SIDE OF THE CONTROL
PANEL, THE DOCTOR ON THE
OTHER. EACH TIME THE
DOCTOR PRESSES A BUTTON HE
CALLS OUT)

DOCTOR: Gravity?

JAMIE: Cff.

DOCTOR: Power?

1 next

VICTORIA: On.

- 27) 1A 35 DOCTOR: Control? /
Deep 3-sh DR f/g R.
JAMIE/VIC b/g L. JAMIE: On.
DOCTOR: And flight?
- 28) 4A 9 VICTORIA: That's on too. /
CU DR. (SLIGHT PAUSE)
- 29) 1A 35. DOCTOR: Then I was right! Everything's
Deep 3-sh a/b working! /
JAMIE: It doesna' make sense.
We've landed ... and yet we haven't
landed
- 30) 4A 9 VICTORIA: Doctor /
CU a/b (DOCTOR IS DEEP IN THOUGHT)
DOCTOR: Mm... just a minute
(TO HIMSELF) If the time lock has
slipped /
- 31) 2A 9
MCU VIC.
- 32) 1A 35 (Turn) VICTORIA: (PUZZLED) Doctor, look at
Deep 3-sh a/b the scanner! /
(JAMIE AND THE DOCTOR TURN.)
- 33) 3A 9
CU Scanner - output SC REFR A LF OBSCURED BY COBWEBS.
from TK EXPAND AND BLOT OUT THE SCREEN.)
- 34) 1A 35
Deep 3-sh DR f/g L. JAMIE: What is that stuff Doctor?
DOCTOR: (QUIETLY BUT SIMPLY) I don't
know. Something or someone is
holding us here.

B R E A K

- 35) TELECINE 4:
Cobwebbed Tardis.

END TELECINE

1B 4B
B2

4. INT. OPS. ROOM

- 36) 1B 9 LANE: (AT RADIO) Are you reading
CU LANE me? I say again - are you reading
me? Over.
- 37) 4B 35
MLS Door. BLAKE enters. (BLAKE ENTERS)
CRAB him R. to
2-sh with LANE

2 next

BLAKE: Know where the Captain is?

LANE: Upstairs, ^{being chatted} ~~chatting~~ up the T.V. bloke.

2B 3B

Cl ?B or F/Rod

5. INT. COMMON ROOM.

38) 2B 24
MCS CHORLEY

(THE ROOM IS USED AS A REST ROOM BY THE ENTIRE UNIT. SEVERAL ARM-CHAIRS AND SMALL TABLES. IT IS COMFORTABLE IN AN AUSTERE WAY. MAGAZINE, BOOKS, DART BOARD, CHESS BOARD ETC. A KETTLE, TEAPOT AND PERCOLATOR ON A SIDEBORD.)

CAPT. KNIGHT IS TALKING TO CHORLEY. WHO HAS A PORTABLE TAPE RECORDER WORKING AS HE INTERVIEWS KNIGHT.)

CHORLEY: (IN HIS BEST PROFESSIONAL VOICE AS BEFITTING THE OCCASION - QUIET AND PROFESSIONALLY REVERENTIAL) And now finally Captain Knight, how would you sum up your feelings about Colonel Pemberton?

39) 3B 35
M.2-sh fav. KNIGHT

KNIGHT: (VERY CONSCIOUS OF THE TAPE RECORDER) Well, he was certainly a brave soldier - no doubt about that. He gave his life for his country and I was proud to serve under him - that all right?

(CHORLEY SWITCHES OFF MACHINE)

CHORLEY: (FLIP) Oh yes, that's sterling stuff. You talk in quotes.

40) 2B 35 (Entrance)
MS Door. BLAKE enters. Pull back & grab R. as TRAVERS enters for 3-sh fav. KNIGHT.

KNIGHT: ^{Not just} ~~I don't know about~~ quotes - I meant what I said.

(CORPORAL BLAKE ENTERS. HE IS FOLLOWED BY AN IRATE TRAVERS, WHO IS CARRYING A HOLDALL.)

BLAKE: Professor Travers is here,
sir -

TRAVERS: What the devil's going
on? Why have I been brought here
like this? Who are you?

KNIGHT: Knight.

TRAVERS: Never heard of you - who?
O.K. Corporal(HE GOES)

KNIGHT: Captain Knight / look,
it's no good shouting at me
Professor - I didn't ask for you -

TRAVERS: Who did then?

41) 3B 35
CM 2-sh fav. TRAVERS

KNIGHT: Your daughter./

TRAVERS: Anne. Just like her
mother, interfferring in things
she knows nothing about.

KNIGHT: I rather gathered that
you had actually sent for her to
come back from America and help
you.

42) 2B 35
M.2-sh fav. KNIGHT

TRAVERS: (DISREGARDS THIS REMARK)
What do you want me for anyway?

KNIGHT: I don't - I consider
that to be a military matter, with
~~others disagree.~~ to be dealt with
by the army.

TRAVERS: (RUDELY) Well you haven't
had much success so far have you?

As KNIGHT goes,
crab TRAVERS L.
to 2-sh with CHORLEY

(KNIGHT CONSIDERS REPLYING
BUT DOESN'T. HE TURNS
AND SLAMS OUT OF THE
ROOM. TRAVERS CHUCKLES
TO HIMSELF AND DUMPS
HIS BAG ON THE TABLE)

TRAVERS: (SCORNFULLY) Army!...
What the devil do they know about
it? (TO CHORLEY) Who are you?

CHORLEY: (SMOOTHLY) Harold Chorley.
London Television.

TRAVERS: Who? What?

CHORLEY: Chorley. London
Television. My programme is

Television!

TRAVERS: / Sorry, never watch it -
what are you, an actor or
something?

Hold CHORLEY
as TRAVERS goes R.

CHORLEY: (QUIET PAIDE) Journalist
actually in their blindness
Government only
allowed one correspondent in here
... the press elected me ...

(TRAVERS IS NOT
INTERESTED IN CHORLEY,
BUT IS LOOKING ROUND
THE ROOM)

TRAVERS: Oh yes
(oov)

CHORLEY: Tell me, Professor,
will your daughter be in charge
of the scientific section here,
or will you?

43) 3B 35
Deep 2-sh fav.
TRAVERS b/g R.

TRAVERS: Mind your own business.

CHORLEY: (SMOOTHLY CONTINUING)
How long do you think it will
take to come up with the answer?

44) 2B 9
CU CHORLEY

(TRAVERS DOESN'T ANSWER)

45) 3B 35
Deep 2-sh.
As TRAVERS exits
hold CHORLEY in CS.

CHORLEY: (PRESSING ON) A week...?
Three weeks perhaps?

1 next

TRAVERS: How would I know.
(INDICATES RECORDER) That thing
on? (CHORLEY HASTILY SWITCHES
IT ON) It is more than likely
that we may not be able to
defeat this menace and that London,
in fact England, might well be
completely wiped out. (WITH SOME
PLEASURE) D'you get all that?

(HE GOES, LEAVING CHORLEY
LOOKING AFTER HIM, WITH
A RATHER SICK LOOK ON
HIS FACE.

~~CAMERA CLOSES ON~~
~~CHORLEY'S TAPE RECORDER~~

1A 4C
A1 F/Rod

6. INT. TARDIS. DAY.

46) 1A 35
L/A M.2-sh VIC/DR.
sitting on floor.
JAMIE's legs X R.
in f/g.

(THE DOCTOR SITS
CROSS-LEGGED ON THE
FLOOR BY THE CENTRE
CONTROL. HE IS BUSY
PUTTING TOGETHER A SMALL
METAL BOX, ON WHICH IS A
LEVER. A WIRE LEAD TRAILS
FROM IT. AFTER A MOMENT,
JAMIE COMES INTO SHOT)

3 to 3A
2 " caption

JAMIE lifts
box out of sh.

JAMIE: This is the only one I
could find.

(HE GIVES THE DOCTOR
A SMALL VALVE)

DOCTOR: That'll do.

(HE QUICKLY INSERTS IT
INTO THE BOX AND SNAPS
THE CASING SHUT)

47) 4C 24 (on lift)
L/A MS JAMIE lifts
box into sh.

DOCTOR: Excellent. That should do
the trick I hope!

(JAMIE EXAMINES THE BOX)

JAMIE: But what's it for? What's
it do?

DOCTOR: Nothing.

JAMIE: (DISGUSTED) Och, no!

48) 1A 35 (on drop)
L/A M.2-sh VIC/DR.

DOCTOR: Nothing yet. But it
will once we start moving again.

(ANGRILY JAMIE SLAMS
THE BOX DOWN ON THE CENTRAL
CONTROL UNIT AND MOVES
AWAY)

T/cine next

~~JAMIE: You said it wouldn't work
until we started moving!~~

(HE MOVES AWAY TO THE SCANNER)

VICTORIA: (QUIETLY) D'you think
we ever will? We've been here so
long.

DOCTOR: (COMFORTING) Of course,
my dear. You see, whatever is
holding us, must let go sometime.

JAMIE: Doctor, the scanner. It's
clearing.

DOCTOR: (TO VICTORIA) See what
I mean.

49) T/CINE 5:(.13)

EXT. TARDIS. MODEL.

REVERSE RUN OF MODEL
SHOT, SCENE 2. THE
COCOON RECEDES.

END T/CINE

8. STUDIO. INT. TARDIS. DAY.

50) 3A 9
CU Scanner - output
2C on caption -
night sky

(ALL THREE OF THEM ARE
LOOKING AT THE SCANNER.
THE DOCTOR CROSSES TO
THE CENTRAL CONTROL.)

51) 1A 35
Deep 3-sh a/b

VICTORIA: It's clear.

DOCTOR: ~~We're not moving through.~~
Quick Jamie, while we've time -
help me wire this in.

3 next

(THE DOCTOR HAS PICKED UP
HIS GADGET. AS JAMIE MOVES
TOWARDS HIM, THE TARDIS
STARTS TO ROCK VIOLENTLY)

On 1.

DOCTOR: Victoria, hold on!
Jamie, get this plate off!

(JAMIE STAGGERS OVER AND
RIPS A PLATE OUT OF THE
CONTROL PANEL. THE DOCTOR,
HOLDS THE TWO ENDS OF THE
WIRE IN EACH HAND.)

DOCTOR: Now lift out fuses
two and seven

(JAMIE DOES SO AND THE DOCTOR
PUSHES THE WIRES HOME. THERE
IS A STRANGE NOISE, ABOVE WHICH,
THEY ALL HAVE TO SHOUT)

DOCTOR: Now listen, both of you.
When we land - don't let go!
Remember, whatever you do, hold on!

VICTORIA: What ... what's going to
happen?

(MOVEMENT AND NOISE SUDDENLY
CEASE)

VICTORIA: We've landed!

LIGHTING
CUE

Violent cam. wobble
as switch is pulled.

DOCTOR: Hang on!

(HE PULLS THE LEVER ON HIS
BOX, IMMEDIATELY THE TARDIS
ROCKS FOR A MOMENT MORE
VIOLENTLY THAN BEFORE. ALL
THREE ARE THROWN TO THE
GROUND. A MOMENT OF
STILLNESS. THEN THEY ALL
PICK THEMSELVES UP. THE
DOCTOR SEEMS PLEASED WITH
HIMSELF.)

DOCTOR: Good. Thought it would
work.

~~JAMIE: (UNHEARD) You might have
wrecked the Tardis.~~

(ON 1)

JAMIE : What did you do?

Keep Deep 3s.
as DOCTOR moves
into f/g L.

(AS HE ANSWERS, HE
CROSSES AND OPERATES
THE SCANNER)

DOCTOR: (SMUGLY)

I've
managed to move us on a bit - not
far. Perhaps half a mile from
where we were expected to land.
For the moment we have eluded
our captor. Look at the scanner
both of you./

52) 3 A 9
CU SCANNER

Output caption
on 2C.

(THE SCANNER REVEALS
ONLY THE VAGUE SHAPE
OF WHAT MIGHT BE A
ROOF)

53) 1 A 35 (move)
Deep 3s. a/b.

VICTORIA f/wd
to DOCTOR and
tighten on PAIR

VICTORIA: Where are we Doctor?

DOCTOR: Er some sort of cave
I think. Let's go and see.

(AS JAMIE AND THE
DOCTOR MOVE OUT OF
SHOT)

VICTORIA: (C.U. TIMOROUSLY) D'you
think it's safe?

DOCTOR: (PLEASURABLE ANTICIPATION)
I shouldn't think so for a moment.

(TELECINE NEXT)

(ON TO PAGE 18)

=====

54)

TELECINE SEQ.7.

INT.

PLATFORM.

(1'26")

DURING FILM:

Covent Garden Tkt.
Office Boat-Truck
to Pos. 2.

1 to C
2 to C
4 to C
C to 2
A to 2

(THE DESERTED PLATFORM OF
COVENT GARDEN TUBE STATION.
THE PLATFORM IS ALMOST
IN TOTAL DARKNESS.

IN THE CENTRE OF THE SET,
THERE IS AN ARCHWAY AND
THROUGH IT, TO ONESIDE
AND JUST VISIBLE, ARE STAIRS
LEADING UP. AT ONE END
OF THE PLATFORM, THE
ENTRANCE TO THE TUNNEL.
THE WALLS OF THE PLATFORM
BETWEEN THE ARCHWAY AND
TUNNEL ARE TILED AND BARE,
APART FROM A SIGN WHICH
READS 'COVENT GARDEN'. THE
WALLS ON THE OTHER SIDE OF
THE ARCHWAY ARE PLASTERED
WITH ADVERTISEMENTS.)

JAMIE: (O.O.V.) There's steps.
Straight down.

(JAMIE, VICTORIA AND THE
DOCTOR CAN BE HEARD COMING
DOWN THE STAIRS. WE HEAR
THEIR ECHOING VOICES)

DOCTOR: (O.O.V.) Go carefully
Jamie.

VICTORIA: (O.O.V.) It's so dark.

(THE BEAM OF A TORCH PRECEDES
JAMIE AS HE COMES INTO SHOT
IN THE ARCHWAY. THE OTHERS
JOIN HIM. THE DOCTOR ALSO
CARRIES A TORCH)

JAMIE: Some sort of opening here.

DOCTOR: (SHINING HIS TORCH) Yes....
seems to lead into a large room ...
hm tiled walls ... curved
ceiling

(2 next)

(TELECINE SEQ.7 CONTD)

(JAMIE AND THE DOCTOR HAVE
MOVED A PACE FORWARD.
VICTORIA HAS MOVED NEARER
THE SIGN.)

JAMIE: (PEERING AHEAD) The
floor seems to stop. There's a
drop a hole or something.

VICTORIA: Doctor - look! What's
this? Bring your torch.

(DOCTOR MOVES TO HER)

DOCTOR: What have you found,
Victoria?

VICTORIA: Writing.

(JAMIE JOINS THEM. THE
BEAM OF THE TORCH MOVES
ACROSS THE SIGN)

VICTORIA: (READING SLOWLY)
C-o-v-e-n-t G-a-r-d-e-n.
(MYSTIFIED) Covent Garden?

JAMIE: Where's that?

VICTORIA: London, It's a market.

JAMIE: Funny sort of market.

DOCTOR: No, no, no. It's an
underground station and we're on
the platform.

VICTORIA: Underground?

DOCTOR: Yes, trains. Underground
trains a bit after your time
Victoria.

JAMIE: (PUZZLED) Trains? Down
here?

(2 next)

(ON TELECINE)

VICTORIA: Is it always as dark
as this?

DOCTOR: No, no. Probably the
middle off the night. Come on,
let's go up top. Be plenty of
activity there.

(HE USHERS THEM CHEERFULLY
TOWARDS THE ARCHWAY.)

MIX TO:

55) 2 C 35 (G2. A2)
0. 9. INT. BOOKING HALL (SECTION) DAY.
MLS thru GRILL
in f/g.

JAMIE/VICTORIA
appear

(THERE IS A GRILLE ACROSS
THE ENTRANCE. BEYOND THE
GRILLE WE GLIMPSE LONG ACRE.
THERE IS A STRANGE PEARLY
LIGHT AND WISPS OF MIST DRIFT
ABOUT. ABSOLUTE SILENCE.
THE BREEZE BLOWS A PAGE OF
NEWSPAPER ACROSS THE
DESERTED HALL.

JAMIE AND VICTORIA COME
INTO VIEW)

VICTORIA: The Doctor was wrong,
Jamie.

56) 4 C 35 (entrance)
M2s. VICTORIA/
JAMIE

JAMIE: Aye. (HE TURNS AND CALLS
BACK) It's not the middle of the
night Doctor, it's broad daylight.

(THE DOCTOR PUFFS INTO
VIEW)

DOCTOR enters R.
for 3s.

DOCTOR: Eh? ... Just a minute ...
let me get my breath ... those
stairs ...

JAMIE: Looks as though we're
locked in.

DOCTOR: Strange

(VICTORIA HAS BEEN LISTENING)

(1 next)

(DN 4)

VICTORIA: (PUZZLED) Doctor ...?

DOCTOR: Yes ...?

VICTORIA: Listen.

(THEY ALL LISTEN)

57) 1 C 9
L/A CU DOCTOR

JAMIE: Can't hear anything. /

DOCTOR: (ALSO PUZZLED) No ...
I see what you mean Victoria
it is quiet.

(

58) 2 C 35
CS Cobwebbed Man
f/g. L. Trio b/g R.

DOCTOR: (ALMOST TO HIMSELF) Heart
of London ... ought to be some
sound. /

JAMIE comes d/s.

As Man topples R.
tilt to placard.

(JAMIE HAS NOTICED
A NEWSPAPER SELLER. HE SITS
OUTSIDE THE GRILLE, HUDDLED
ON THE STEP, LEANING AGAINST
HIS NEWSTAND. HE APPEARS
TO BE ASLEEP.)

JAMIE: (WHISPER) Doctor ...! There's
a man over there. ' I think
He's asleep I'm going to
wake him up.

JAMIE: (TO THE MAN) Er ...
excuse me excuse me sir -

(HE TOUCHES THE MAN ON THE
SHOULDER. SLOWLY, THE MAN
TOPPLES SIDEWAYS AND LIES,
FACE DOWN, QUITE STILL.
VICTORIA STIFLES A SCREAM.
THE FALLING BODY HAS
REVEALED A PLACARD ON THE
NEWSTAND)

(BREAK NEXT)

(ON 2)

- 22 -

(IT READS, "LONDONERS
FLEE!")

FADE OUT:

RECORDING BREAK: Strike Tkt. Office to Tardis Area.
Strike Tardis Control Panel
Replace Platform Rails & Strike Common
Room Furniture.

Cam 1. to D. 2 to D. 3 to C. 4 to D. A to 3. B to 3. C to 3.

FADE UP:

59) 1. D 35 10. INT. PLATFORM. DAY. (C3)
L/A MLS PLATFORM (THE PLATFORM IS STILL
JAMIE/VIC/DOCTOR DARK. THE THREE RE-APPEAR
enter THROUGH THE ARCHWAY. THEY
CARRY TORCHES AS BEFORE)

VICTORIA: That man! Did you see
his face? It was covered in -
well, cobwebs!

JAMIE: Aye, like that stuff on
the scanner

DOCTOR: Yes. come on.

VICTORIA: Do we have to go into the
tunnels Doctor?

DOCTOR: We've got to get above
ground. We'll try the next station.

VICTORIA: But supposing all the
other stations are locked up.

DOCTOR: No good supposing. We've
got to find out. Anyway, we can't
stay here.

JAMIE: Aye, you're right. Come on!
(JAMIE STEPS DECISIVELY TO
THE EDGE AND JUMPS DOWN. TOO
LATE! THE DOCTOR CRIES WARNING)

60) 3 C 24 (jump) DOCTOR: Jamie! No! /
CS PLATFORM

As feet land,
tilt up to JAMIE

(JAMIE STANDS BETWEEN
THE RAILS)

DOCTOR: Don't move Jamie! Whatever
you do, don't touch those rails!

(1 next)

- 22 -

(ON 3)

JAMIE: Why? What's the matter?

61) 1 D 35

MS DOCTOR. He
measures rail.

As he rises,
loosen to 3s.
inc. JAMIE f/g L.

(BY NOW THE DOCTOR HAS TAKEN
A METER FROM HIS POCKET. HE
LEANS OVER THE PLATFORM AND
TOUCHES A RAIL WITH IT.
WITH RELIEF HE SITS UP ON
THE EDGE OF THE PLATFORM.)

DOCTOR: Alright Jamie, the
electricity's off, you can relax.

Pan them R.
as they move
into TUNNEL.

JAMIE: (BEMUSED) What was all
that about?

DOCTOR: If there'd been current in
those rails, you'd be dead by now.

(JAMIE LOOKS DOWN AT THE
RAILS RATHER SHAKEN)

JAMIE: Fine time to tell me.

(THE DOCTOR GETS DOWN AND
HELPS VICTORIA ON TO THE
TRACK)

MIX TO:

DOCTOR: Safe enough now, but all
the same, best not touch them.
Come on.

62) TELECINE SEQ. 8. (2'00")

(THEY ALL MOVE ALONG THE
TRACK INTO THE CURVING
TUNNEL. IN THE TUNNEL
THEY MOVE CAUTIOUSLY.
AFTER A MOMENT, THE DOCTOR
STOPS. HE BENDS DOWN AND
WIPES THE RAIL WITH HIS
HAND)

1 to E
3 to D

VICTORIA: (WHISPERING) What are
you doing Doctor?

DOCTOR: (ALSO WHISPERING) Just
confirming something.

(2 next)

(ON TELEPHONE)

(HE SHINES HIS TORCH ON
HIS HAND. IT IS COVERED
IN DUST)

DOCTOR: As I thought. Haven't
been any trains for some time.

JAMIE: Aye, you're right.

(JAMIE HAS BEEN SHINING
HIS TORCH AROUND)

JAMIE: Hey, look up ahead.

(THEY ALL HURRY FORWARD
TO A Y JUNCTION IN THE
TUNNEL. AT THE INTERSECTION,
AND IN THE MIDDLE OF THE
TRACK, THERE IS A DRUM OF
CABLE.)

JAMIE: Wonder how long this has
been here?

DOCTOR: More important, what's it
here for?

(SUDDENLY THE EMERGENCY
LIGHTING IN THE TUNNEL
COMES ON. FOR A MOMENT,
THE TRIO FREEZE. THEY
LOOK AT ONE ANOTHER IN
ALARM. VICTORIA OPENS
HER MOUTH AS IF TO SPEAK)

DOCTOR: Sh-sh!

(IN THE DISTANCE CAN BE
HEARD THE SOUND OF APPROACHING
FOOTSTEPS. JAMIE INDICATES
AN EMBRASURE IN THE TUNNEL
THEY HAVE JUST LEFT. THE
THREE OF THEM HURRY ACROSS
AND SQUEEZE INTO IT. ALTHOUGH
THE TUNNEL IS NOW LIT, IT STILL
RETAINS IT'S EERIE ATMOSPHERE.
THEY LOOK ANXIOUSLY TOWARDS
THE Y JUNCTION. THREE
SOLDIERS COME INTO VIEW.

(2 next)

(ON TELECINE)

CRAFTSMAN WEAMS, CORPORAL
BLAKE AND S/SGT. ARNOLD.
BLAKE AND WEAMS ARE UNCOILING
CABLE FROM A DRUM. THEY
BOTH HAVE LIGHT MACHINE GUNS
OVER THEIR SHOULDERS. ARNOLD
CARRIES HIS AT THE READY. HE
PICKS UP THE DRUM FROM THE
TRACK, AND AFTER LOOKING BACK
FROM WHERE THEY HAVE JUST COME
FROM, FOLLOWS HIS TWO
COMPANIONS. THE DOCTOR,
JAMIE AND VICTORIA STEP OUT
INTO THE TUNNEL.)

DOCTOR: (MUSING) Soldiers ...wonder
what they're doing down here?

JAMIE: Well, let's go and ask them.

DOCTOR: No, wait a minute Jamie.
I think we ought to tread carefully.
Let's find out what's going on
first.

(HE HAS NOW REACHED THE
CABLE. HE LOOKS BACK
ALONG THE TUNNEL FROM
WHICH THE SOLDIERS
APPEARED)

JAMIE: Aye, perhaps you're right.

VICTORIA: What d'you want us to
do?

DOCTOR: You and Jamie follow the
soldiers - but keep out of sight.
I'm going to find out what's at the
end of this wire. We'll meet back
here in fifteen minutes.

JAMIE: Right.

(JAMIE AND VICTORIA
MOVE OFF IN ONE
DIRECTION AS THE
DOCTOR STARTS TO
FOLLOW THE WIRE)

63) 2 D 35
MS TUNNEL

(ON 2)

(A3)

11. INT. STRAIGHT TUNNEL.

Three Soldiers
enter R.

(THE THREE SOLDIERS MOVE
DOWN THE TUNNEL. BLAKE
STOPS AND LISTENS)

Let ARNOLD go L.
and hold last two.

BLAKE: What's the matter?

ARNOLD re-enters
for 3s.

WEAMS: (AFTER A BRIEF PAUSE)
Thought I heard something.

64) 1 E 9
CU ARNOLD

(ALL THREE LISTEN)

ARNOLD: No. (HE LOOKS AT BLAKE)
Getting a bit jumpy aren't you
~~Blake~~ Weams?

65) 2 D 35
M3s. fav. WEAMS/BLAKE

WEAMS: (A BIT SHAMEFACED) Yeah ...
well, it's no wonder is it?

Depress as they
kneel down

BLAKE: Connect up the new drum
now, Staff?

ARNOLD: Alright, Lad.

(HE HANDS OVER THE DRUM AND
MOVES BACK A PACE OR TWO,
HIS GUN AT THE READY. WEAMS
AND BLAKE PREPARE TO SPLICE
THE WIRES TOGETHER)

BLAKE. Glad we fixed these lights.

WEAMS: (STILL APPREHENSIVE)
Yeah You can say that again.

66) 3 D 24 12. INTERIOR. CURVED TUNNEL. (B3)
L/A JAMIE/VIC.
enter & stop
for C2s.

(VICTORIA AND JAMIE HAVE
STOPPED. THEY ARE CLOSE
TO THE WALL, PEERING AHEAD)

VICTORIA: (WHISPERING) Can you
see?

(1 next)

(ON 3)

JAMIE: (ALSO WHISPERING) No.
They're still there though. I can
hear them talking. We'll just
have to wait.

(VICTORIA LOOKS BACK
NERVOUSLY OVER HER
SHOULDER)

VICTORIA: (IN A SMALL VOICE) Don't
like it down here Jamie.

67) 1 E 9 13. INTERIOR. STRAIGHT TUNNEL. (A3)
CU ARNOLD
kneeling

(THE OLD DRUM HAS NOW BEEN
DISCARDED AND THE NEW DRUM
NEARLY WIRED ON. BLAKE IS
STILL LISTENING. ARNOLD
IS TALKING TO WEAMS)

ARNOLD: Don't like it? Well, none
of us do, young Weams. But It's
a job and it's got to be done./

68) 2 E 35
M2s. fav. WEAMS

WEAMS: Well I only hope it
works.staff.

ARNOLD: 'Course it will. Won't
it Corporal, Corporal?

69) 4 D 35
MCS BLAKE.
ARNOLD joins
rear for C2s.

(BLAKE DOESN'T ANSWER. HE IS
LOOKING BACK DOWN THE TUNNEL
AND LISTENING INTENTLY.
ARNOLD GOES OVER TO HIM)

ARNOLD: (QUIETLY INTO HIS EAR)
Corporal

(BLAKE STARTS)

BLAKE: Sorry Staff, I was
listening .

ARNOLD: (WITH WRY HUMOUR) Then
you should have heard me
shouldn't you lad?

(PAUSE NEXT)

RECORDING PAUSE:
2 to E. 3 to E.

(B3)

70) 2 E 35 14. INTERIOR. CURVED TUNNEL.

MCS VIC/JAMIE
enter. & stop.

They exit L.

(VICTORIA AND JAMIE
AS BEFORE. BOTH ARE
LISTENING. AFTER A
MOMENT)

JAMIE: (WHISPERING) Can't hear
anything.

VICTORIA: (ALSO WHISPERING) Are
they still there?

(JAMIE MOVES OUT INTO
THE TUNNEL AND LISTENS.)

JAMIE: I think they're just
moving. Come on.

71) 3 E 16
MCS COBWEBS

JAMIE passes f/g

VICTORIA walks into
it.

(HE STARTS TO MOVE AND
VICTORIA FOLLOWS HIM,
KEEPING CLOSE TO THE WALL.
AFTER A COUPLE OF STEPS SHE
RUNS INTO A SPIDER'S WEB.
INVOLUNTARILY SHE GIVES A
SMALL CRY)

VICTORIA: Oh!

72) 4 D 35 (spin)
M3s. SOLDIERS

(A3)

They come
into f/g.

15. STUDIO. INTERIOR. STRAIGHT TUNNEL.

Let them
exit R.

(THE THREE SOLDIERS SPIN
ROUND AT THE SOUND)

WEAMS: (TENSELY) Told you I
heard something, Staff.

(ARNOLD NODS. THEN GESTURES
AUTHORITATIVELY. THE OTHERS
MOVE QUICKLY OUT OF SHOT
TO CONCEAL THEMSELVES AGAINST
THE TUNNEL WALLS. ARNOLD
SLIPS THE SAFETY CATCH ON
HIS GUN AND BEGINS TO MOVE
STEALTHILY BACK TOWARDS THE
NOISE)/

73) 3 E 35
CM2s. VIC/JAMIE

{BREAK t.
{NEXT }

(B3)

(ON 3)

16. STUDIO. INTERIOR. CURVED TUNNEL.

(JAMIE AND VICTORIA ARE
FLAT AGAINST THE WALL.
VICTORIA BRUSHES AT HER
HAIR)

They exit L.

VICTORIA: (STILL SHUDDERING)
Sorry Jamie

JAMIE: (ANGRILY) It was only a
spider's web.

VICTORIA: D'you think they
heard

JAMIE: (UNCERTAIN) Maybe not.

(HE MOVES OUT INTO THE
TUNNEL AND LISTENS.
VICTORIA JOINS HIM.
THEY LOOK AT EACH OTHER
AND THEN CAUTIOUSLY
MOVE OUT OF SHOT.)

RECORDING BREAK: 1 to B. 4 to C. 3 to D. C to 4.
ARNOLD to Curved Tunnel Embrasure.

74) 3 D 35 / 18. INTERIOR. STRAIGHT TUNNEL.

MS TUNNEL.

VIC/JAMIE enter.

Crab them L.
in to 3s. with
ARNOLD

(JAMIE AND VICTORIA
CAUTIOUSLY MOVE DOWN
THE TUNNEL. BEHIND THEM,
ARNOLD QUIETLY STEPS OUT
OF THE EMBRASURE WHERE HE
HAS BEEN HIDING.)

ARNOLD: (SLOWLY) Well, well,
well.

(THE TWO YOUNGSTERS SPIN
ROUND TO FACE HIM.
IMMEDIATELY, WEAMS AND
BLAKE APPEAR BEHIND THEM.
THERE IS A PAUSE AS THE
YOUNGSTERS LOOK APPREHENSIVELY
AT THE SOLDIERS. THE
ATMOSPHERE IS MENACING)

ARNOLD: (QUIETLY) Would you
believe it? The babes in
the wood!

75) 2 E 24
C2s. JAMIE/VIC - reaction.

CUT TO TELELINE:

76) TELECINE SEQ. 9. 1. INTERIOR. PLATFORM. (33")

(PLATFORM NOW RE-DRESSED.
SIGNS READ 'CHARING CROSS'.

B to 2 FAST

THE DOCTOR APPEARS CAUTIOUSLY FROM THE TUNNEL FOLLOWING THE WIRE. HALF WAY ALONG THE STATION, THE WIRE LEAVES THE TRACK AND CROSSES THE PLATFORM. THE END OF THE WIRE IS CONNECTED TO A METAL BOX WHICH LIES AT THE FOOT OF A PILE OF AMMUNITION CASES. THIS INTRIGUES THE DOCTOR. HE IS ABOUT TO CLAMBER ON TO THE PLATFORM WHEN HE HEARS SOMETHING APPROACHING. HE DUCKS DOWN ON THE TRACK AND PEERS OVER THE EDGE OF THE PLATFORM. WE SEE THE FEET OF TWO YETI AS THEY ENTER THROUGH THE ARCHWAY. THE DOCTOR QUICKLY DUCKS DOWN OUT OF SIGHT. THE FEET PLOD STEADILY FORWARD AND FINALLY STOP ON THE EDGE OF THE PLATFORM, JUST ABOVE THE DOCTOR'S HEAD. HE HOLDS HIS BREATH AND GLANCES NERVOUSLY UP.)

END TELECINE:

(B2.C4)

77) 1 B 35 .18. INTERIOR. OPS. ROOM. DAY.

Deep 2s. KNIGHT/
LANE with
BOARD f/g R.

(THE ROOM IS PART OF THE OLD WAR-TIME UNDERGROUND FORTRESS NEXT TO GOODGE STREET UNDERGROUND STATION. IT HAS BEEN HURRIEDLY FITTED OUT FOR THE CURRENT EMERGENCY. ELECTRONIC EQUIPMENT IS FITTED AGAINST ONE WALL, ABOVE WHICH IS A LARGE BOARD SHOWING THE UNDERGROUND TUBE ROUTES. THIS BOARD IS WIRED. SMALL LIGHTS ILLUMINATE THE INNER CIRCLE FROM WESTMINSTER VIA BAYSWATER TO GT. PORTLAND STREET. OTHER PIECES OF ARMY EQUIPMENT ARE VISIBLE INCLUDING A FIELD TELEPHONE, CPL. LAND IS TURNING THE HANDLE OF THE TELEPHONE WHILE CPT. KNIGHT STANDS NEARBY.)

LANE: No good. Can't raise 'em sir.

(4 next)

(ON 1)

KNIGHT: (LOOKS AT HIS WATCH) The truck was due there twenty minutes ago.

LANE: Wouldn't worry sir. We've never had trouble at Holborn before. Probably on their way back by now.

KNIGHT: Yes, perhaps your'e right, Corporal Lane.

(TAKES A WORRIED PACE
OR TWO)

78) 4 E 35 (turn
MS KNIGHT

(HE MOVES TO EXIT)

Pan him L.
into 2s.
with ANNE

KNIGHT: Keep trying Holborn

LANE: Sir.

(ANNE TRAVERS ENTERS
CARRYING A SMALL
METER)

KNIGHT: Hello, hello ...

ANNE: This Blast Recorder's working now Captain.

KNIGHT: Ah ... fine. Thank you A- Miss Travers.

79) 1 B 35 (advance)
ML2s. ANNE/KNIGHT

Crab L. as they
come to table.

ANNE: I'll wire it in

KNIGHT: Thank you. Let me give you a hand.

(ON TO PAGE 32)

(4 next)

(ON 1)

ANNE: I can manage, thank you
Captain.

(SHE MOVES TOWARDS A
BANK OF THREE
INSTRUMENTS THAT ARE SET
UNDER A LARGE CLOCK. IN
THE CENTRE OF THE PANEL
IS A FIRING BUTTON. TO
ANNE'S SLIGHT DISCOMFORTURE
AND LANE'S AMUSEMENT,
KNIGHT CONTINUES TO
HOVER)

80) 4 E 35
LS DOOR

CHORLEY enters.

Pan him to 3s.
with KNIGHT/ANNE

(AN INDIGNANT CHORLEY
HURRIES IN. ANNE IS
PARTLY HIDDEN FROM HIS
VIEW AS SHE BENDS DOWN
BY THE PANEL.)

CHORLEY: Captain Knight, I
really must protest.

KNIGHT: What is it now Mr. Chorley?

CHORLEY: Professor Travers is
being most obstructive and
secretive. Now I understand -
ah, there you are Miss Travers -
perhaps you can help me.

Pan
CHORLEY/
KNIGHT
L. to Door.

ANNE: I'm very busy at the
moment Mr. Chorley.

CHORLEY: Quite. Now I understand
your father has been working on -

ANNE: If my father won't tell
you, then you really can't expect
me -

CHORLEY: But the public have
every right to be kept informed
on what is happening down here.

ANNE: (PATIENTLY) Mr. Chorley,
we're not deliberately keeping
facts from you. But we are
working under pressure -

(1 next)

(ON 4)

KNIGHT: There's not time for talk.
You can see Miss Travers is busy.
(USHERING HIM TO THE DOOR) Don't
worry, I'll make sure you're not
kept in the dark.

81) 1 F 24
CS ANNE
amused.

(HE SMILES BUT FIRMLY
CLOSES THE DOOR ON
CHORLEY)

82) T/K SEQ. 10. (32"). INTERIOR. PLATFORM SECTION.

1 to G
c to 5

Strike Ops.Room Table

(THE DOCTOR IS AS WE LEFT
HIM BEFORE WITH THE TWO
YETI ABOVE HIM. FROM THE
TUNNEL CAN BE HEARD A FAINT
INTERMITTENT SIGNAL. HE
TURNS HIS HEAD BUT CAN SEE
NOTHING. THE TWO YETI SEND
OUT AN ANSWERING SIGNAL.

FROM THE TUNNEL ANOTHER
YETI APPEARS WALKING DOWN
THE TRACK TOWARDS THE DOCTOR.
IN ITS ARMS IT CARRIES A
STRANGE 'GUN-LIKE' PIECE OF
EQUIPMENT. THE DOCTOR LOOKS
VERY WORRIED AND SHRINKS
DOWN. HOWEVER, THE SINGLE
YETI WALKS UP THE RAMP AT
THE END OF THE PLATFORM.
THE TWO OTHER YETI MOVE AWAY
TO JOIN IT BY THE AMMUNITION
BOXES. KEEPING BELOW THE
EDGE OF THE PLATFORM, THE
DOCTOR SEIZES HIS OPPORTUNITY
AND SCRAMBLES ALONG TO THE
TUNNEL. THERE, HE TURNS AND
PEERS BACK TOWARDS THE THREE
YETI. THEY CLUSTER ROUND THE
BOXES. THE 'GUN' IS POINTED.

C.U. GUN BEGINNING TO SPRAY.

C.U. A FEW COBWEBS FORMING
OVER THE BOXES.

END TELECINE:

C.U. DOCTOR'S PUZZLED FACE.

83) 1 G 35
LS CORRIDOR.

(PAUSE NEXT)

(C5)

(ON 1)

19. INT. CORRIDOR & MAIN DOOR

GROUP enter
from L.

(MAIN DOOR IS THICK, HEAVY,
FIREDOR, SET IN AN ANGLE
OF CORRIDOR. DOOR IS OPEN
ARNOLD STANDS TO ONE SIDE
AS JAMIE & VICTORIA ARE
BROUGHT IN BY BLAKE)

ARNOLD: Right you two - stand there.

Keep an eye on them Blake.

Ere you, give the craftsman
a hand.

SOLDIER: But staff, I'm on this
other job.

ARNOLD: Don't argue lad, just do it!

SOLDIER: Yes, staff.

RECORDING PAUSE: ARTISTS TO NEXT SET.
1 to F. C to 4. RE-SET OPS. TABLE.

84) 1 F 35
Deep 3s. with
ANNE f/g. R.
LANE/KNIGHT b/g.L.

20. INTERIOR. OPS. ROOM (B2.C4)

(LANE IS STILL AT THE
TELEPHONE. ANNE HAS JUST
FIXED THE METER INTO THE
CONTROL PANEL.)

KNIGHT: How's it going?

ANNE: Just fine

KNIGHT: What's someone like you
doing in a job like this?

ANNE: When I was a little girl I
decided I'd like to become a
scientist - so I became a
scientist.

KNIGHT: Just like that?

85) 4 E 35
LS DOOR.
ARNOLD enters.

ANNE: Just like that.../

Pan him R. to 3s.

(ARNOLD ENTERS &
SALUTES KNIGHT)

(1 next)

ARNOLD: Sir!

KNIGHT: Been a long time
Staff. Everything all right?

Pan ARNOLD L.
to door.

ARNOLD: Yes sir. Weams is
bringing in the cable now.
Come on you two - chop, chop!

86) 1 F 35 (return) _____/

Wide shot
with KNIGHT/
ANNE f/g R.

WEAMS: Over here - mate.

(THEY ENTER UNREELING
CABLE. THEY PLACE
IT ON THE CONTROL
PANEL)

ARNOLD/SOLDIERS
return for Group.

KNIGHT: No trouble at
Charing Cross, staff?

ARNOLD: No sir - no trouble.
(TO SOLDIER) All right lad,
buzz off.

ARNOLD:(CONTD) By the way -
brought you back a present sir.

KNIGHT: Oh?

(ON TO PAGE 35)

(ON 1)

ARNOLD: Found two youngsters,
loose in the tunnel.

(ANNE LOOKS UP,
SURPRISED)

KNIGHT: How the devil did they
get down here?

ARNOLD: Dunno sir. I thought
you'd better chat 'em up. They're
outside.

87) 4 E 35
M3s. fav. KNIGHT/
ANNE with
ARNOLD f/g L.

(KNIGHT THINKS FOR
A MOMENT)

KNIGHT: Blast! Put 'em in the
Common Room, Staff. Can't talk
to them now. Don't want to waste
any more time on this demolition
job.

ARNOLD: Right sir.

(HE TURNS TO GO)

ANNE: Staff Sergeant ...?

(ARNOLD TURNS BACK)

ARNOLD: Yes miss?

88) 1 F 16
MCS ARNOLD ANNE: You're sure there are only
two of them?

ARNOLD: Yes Miss. Why?

ANNE: I don't like the idea of
that tunnel being brought down if
there's anyone else out there.

(4 next)

(ON 1)

ARNOLD: Mm ... see what you mean Miss.

89) 4 E 9
CU KNIGHT

KNIGHT: Have a word with them Staff. Make sure there's no one else wandering about. I want that tunnel blown as soon as possible!

RECORDING BREAK: 1 to H. 2 to B. 3 to G. 4 to F.
C to 5. B to 4.

Clear platform rails.

90) 3 G 35
3s. BLAKE/VIC/
JAMIE with
BLAKE f/g L.

21. INTERIOR. CORRIDOR. (C.5)

(JAMIE & VICTORIA
STAND WHERE WE LAST
SAW THEM, GUARDED
BY BLAKE)

ARNOLD enters.

JAMIE: How long are we going to be kept here?

BLAKE: What's the matter then? Don't you like it here?

VICTORIA: No, I don't. What is this place?

(BLAKE LOOKS
OVER HIS
SHOULDER AS HE
HEARS ARNOLD
APPROACHING)

ARNOLD: All right Balke, I'll take over now. Come on you two ... in here.

(THEY MOVE OFF)

91) 2 B 35 (entry)
MS TRIO enter.

Pan them L.
to table.

(ON 2)

22. INTERIOR. COMMON ROOM. (B4)

(THIS ROOM IS USED BY THE ENTIRE UNIT AS A REST ROOM. SEVERAL ARMCHAIRS AND SMALL TABLES. THE ROOM HAS BEEN MADE COMFORTABLE IN AN AUSTERE WAY. MAGAZINES, BOOKS, A DART BOARD, CHESS BOARD ETC. ALSO A KETTLE, TEAPOT AND PERCOLATOR CAN BE SEEN ON A SIDEBBOARD.)

THE DOOR OPENS AND ARNOLD USHERS IN JAMIE AND VICTORIA. ARNOLD IS TALKING IN A FRIENDLY FASHION.)

JAMIE: Will you tell us where we are?

ARNOLD: Oh yes .. been here for years, this place has. Transit camp in the Second World War.

JAMIE: But what are you all doing down here?

92) 1 H 16
MCS ARNOLD

ARNOLD: (REPROVINGLY) Ah now Missy, everyone knows what's happening ... you know you ~~shouldn't have come down here~~ /... oh, by the way ... you were on your own weren't you?

93) 2 B 35
M3s. a/b

JAMIE: (CANNILY) Why?

ARNOLD: (MILDLY) I want to know, that's all. Was there anyone with you?

(1 next)

(ON 2)

(JAMIE AND VICTORIA
LOOK AT ONE ANOTHER.
VICTORIA IS ABOUT TO
ANSWER)

VICTORIA: Well -

JAMIE: (QUICKLY) Er, no.

94) 1 H 9
CU ARNOLD (VICTORIA LOOKS AT
JAMIE)

95) T/K SEQ.11. (22") INTERIOR. PLATFORM SECTION.

(THE AMMUNITION BOXES
HAVE NOW BEEN COVERED
IN COBWEBS. THE DOCTOR
PEERS OUT FROM THE
TUNNEL AS THE THREE
YETI START TO MOVE OFF
THROUGH THE ARCHWAY.

C.U. DOCTOR'S PUZZLED
FACE. HE CAUTIOUSLY
STARTS TO APPROACH THE
COCOONED AMMUNITION
BOXES.)

END TELECINE:

96) 1 H 35 23. INTERIOR. COMMON ROOM. (B4)
M3s.

KNIGHT enters
rear for 4s.

ARNOLD: Now your'e sure there was
nobody with you?

JAMIE: How many more times!

ARNOLD: Well, that's alright then.

(THE DOOR OPENS AND
KNIGHT POKES HIS HEAD
IN)

KNIGHT: Clear to fire Staff?

ARNODL: Yessir. On their own,
they were.

KNIGHT: Right.

97) 2 B 16 (HE GOES) /
C2s. VIC/JAMIE
(1 next)

(ON 2)

JAMIE: What was all that about?

98) 1 H 35 / (HE LOOKS AT THEM
M3s. a/b FOR A MOMENT)

ARNOLD: Well no harm in
telling you I suppose Lucky
we found you ...we're going to
blow up the tunnel.

99) 2 B 16 /
C2s. VIC/JAMIE

JAMIE: (AGHAST) What!!!

ARNOLD: Yeah ... that's why
we was laying the cable.

(JAMIE AND VICTORIA
ARE HORRIFIED)

RECORDING BREAK: 1 to J. 2 to F.(Roller). 3 to F. 4 to E.
ARTIST TO NEXT SET.

100) 4 E 24 / 24 INTERIOR. OPS. ROOM. (B2. C4)
MLS DOOR

KNIGHT
enters.

(WEAMS, ANNE AND LANE
STAND IN FRONT OF THE
CONTROL PANEL. KNIGHT
COMES IN)

KNIGHT: Alright ... they were on
their own. ...

101) 3 F 35 (entry) / O.K. Weams,
GROUP with no sense in wasting any more time.
WEAMS f/g. Off you go.

WEAMS: Right sir.

102) 1 J 2 /
CU BUTTON is pressed (HE PRESSES THE
FIRING BUTTON)

CUT TO TELECINE:

- 40 -
(2 next on Roller)

(TELECINE SEQ. 12)
103)

ENT. PLATFORM SECTION

(THE DOCTOR IS BENDING
OVER THE COBWEBBED
BOXES. THERE IS A
TREMENDOUS FLASH AND
HE STAGGERS BACK)

END TELECINE: S/I ROLLER:

104) 2 F. /

FADE OUT T/K BEHIND ROLLER:-

Dr. Who
PATRICK TROUGHTON

Jamie
FRAZER HINES

Victoria
DEBORAH WATLING

Professor Travers
JACK WATLING

Anne Travers
TINA PACKER

Julius Silverstein
FREDERICK SCHRECKER

Corporal Lane
ROD BEACHAM

Corporal Blake
RICHARDSON MORGAN

Captain Knight
RALPH WATSON

Harold Chorley
JON ROLLASON

Staff Sergeant Arnold
JACK WOOLGAR

Craftsman Weams
STEPHEN WHITTAKER

Soldier
BERNARD G. HIGH

Yeti:
JOHN LEVENE
GORDON STOTHARD
COLIN WARMAN

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